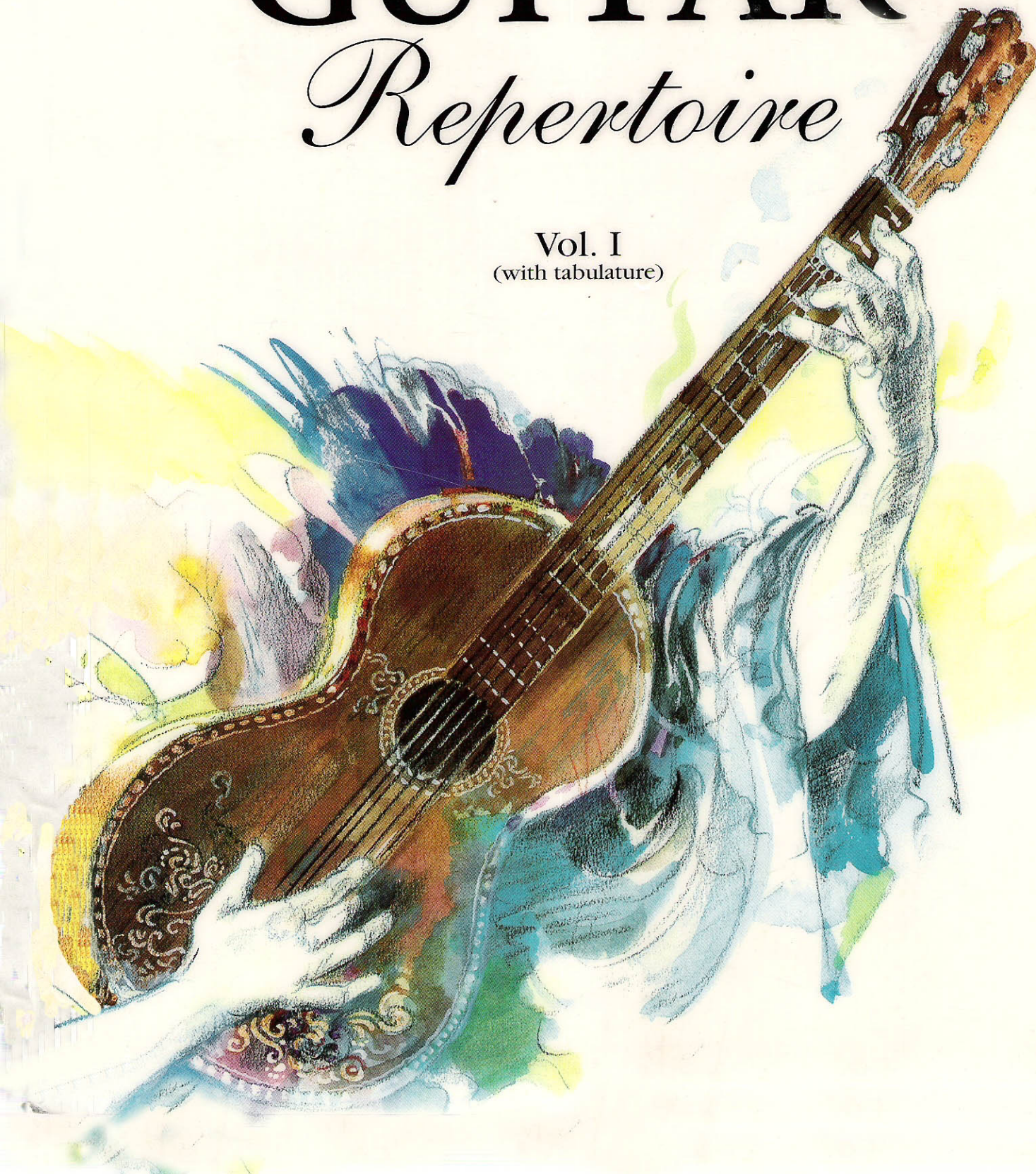


SVEN LUNDESTAD

Classical
GUITAR
Repertoire

Vol. I
(with tabulature)



Classical **GUITAR** *Repertoire*

Vol. I

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Arranged by Sven Lundestad



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NORWAY A/S

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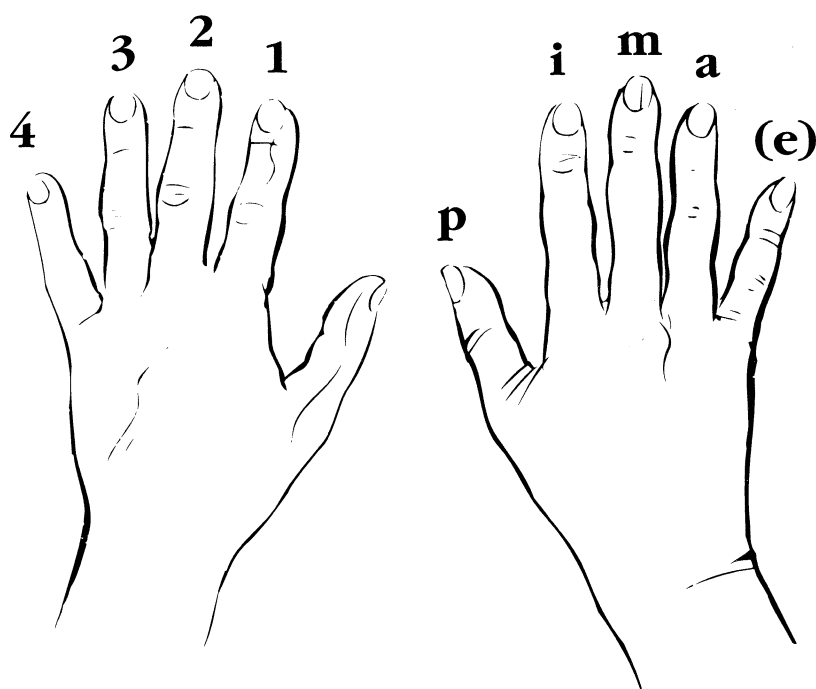
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SYMBOLS

LEFT AND RIGHT HAND



PIMA is the abbreviation for the Spanish names for the fingers

P = PULGAR

I = INDICE

M = MEDIO

A = ANULAR

O = open string

① ② ③ etc. – indicates the strings

I,II,III etc – indicates the positions (The fret where the 1st finger is placed)

C – means capo or barrè

2/6–4/6–5/6 C – indicates the number of strings stopped with 1st finger



– Broken chord or arpeggio (usually starting from the bass)



– Keep the finger on the string, just release the pressure while shifting



– legato or slur. (The B and the G# is played with the left hand)

Twinkle, twinkle little star

Anon.

First system of guitar notation. The treble clef staff shows a melody in 2/4 time. The guitar tablature below has three lines: T (Treble), A (Acoustic), and B (Bass). The first measure has a triplet of eighth notes (1, 0, 1) on the T line and a triplet of eighth notes (3, 0, 2) on the B line. The second measure has a quarter note (4) on the T line and a quarter note (2) on the B line. The third measure has a quarter note (4) on the T line and a quarter note (1) on the B line. The fourth measure has a quarter note (4) on the T line and a quarter note (2) on the B line.

Second system of guitar notation. The treble clef staff shows a melody. The guitar tablature has three lines: T, A, and B. The first measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The second measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The third measure has a quarter note (0) on the T line and a quarter note (0) on the B line. The fourth measure has a quarter note (0) on the T line and a quarter note (1) on the B line. The fifth measure has a quarter note (3) on the T line and a quarter note (2) on the B line. The sixth measure has a quarter note (4) on the T line and a quarter note (0) on the B line. The seventh measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The eighth measure has a quarter note (3) on the T line and a quarter note (0) on the B line.

Third system of guitar notation. The treble clef staff shows a melody. The guitar tablature has three lines: T, A, and B. The first measure has a quarter note (4) on the T line and a quarter note (2) on the B line. The second measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The third measure has a quarter note (0) on the T line and a quarter note (3) on the B line. The fourth measure has a quarter note (4) on the T line and a quarter note (2) on the B line. The fifth measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The sixth measure has a quarter note (4) on the T line and a quarter note (2) on the B line. The seventh measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The eighth measure has a quarter note (4) on the T line and a quarter note (2) on the B line.

Fourth system of guitar notation. The treble clef staff shows a melody. The guitar tablature has three lines: T, A, and B. The first measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The second measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The third measure has a quarter note (0) on the T line and a quarter note (0) on the B line. The fourth measure has a quarter note (0) on the T line and a quarter note (0) on the B line. The fifth measure has a quarter note (3) on the T line and a quarter note (2) on the B line. The sixth measure has a quarter note (4) on the T line and a quarter note (0) on the B line. The seventh measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The eighth measure has a quarter note (4) on the T line and a quarter note (2) on the B line.

Fifth system of guitar notation. The treble clef staff shows a melody. The guitar tablature has three lines: T, A, and B. The first measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The second measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The third measure has a quarter note (0) on the T line and a quarter note (0) on the B line. The fourth measure has a quarter note (4) on the T line and a quarter note (2) on the B line. The fifth measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The sixth measure has a quarter note (4) on the T line and a quarter note (2) on the B line. The seventh measure has a quarter note (1) on the T line and a quarter note (0) on the B line. The eighth measure has a quarter note (4) on the T line and a quarter note (2) on the B line.

Swedish Folksong
Visa från Utanmyra

Trad.
Jan Johansson (1931-1968)

Pizzicato

The musical score is written for guitar in a single system of five systems. Each system contains a treble staff with musical notation and three tablature staves labeled T, A, and B. The key signature is one sharp (F#) and the time signature is 4/4. The piece is marked 'Pizzicato' at the beginning and end. The notation includes various chords, single notes, and fingerings. The tablature uses numbers 0-4 to represent fret positions.

Minuet

S.L.Weiss (1686-1750)

⑥ =D

T 5 3 2 3 2 3 5 3 0 2 0 2 2 2 2 0

A 0 2 3 3 0 2 2 2 0

B 0 2 3 3 0 2 2 2 0

T 3 1 3 0 5 3 3 1 0 1 3 0 2 2 3

A 2 2 2 0 3 2 2 3

B 0 5 0 0

Fine

T 5 3 5 3 2 3 0 3 1 3 3 2 0 2 3 6 5 6

A 0 5 2 3 3 0 3 3 3 0

B 0 5 2 3 3 0 3 3 3 0

T 6 3 6 1 0 1 1 1 0 1 1 0 1 1

A 2 0 0 3 3 3

B 5 3 0 3 3 3

1/2 I D.C. al Fine

Musette

J. S. Bach
(1685-1750)

⑥ =D II 4/6 V

Fine

D.C. al Fine

T
A
B

Rondo

Matteo Carcassi
(1792-1853)

Allegretto

The musical score is written for guitar, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto'. The score is divided into five systems, each with a standard musical staff and a corresponding guitar tablature staff below it. The tablature uses numbers 0-4 to indicate fret positions. The piece concludes with a 'Fine' marking.

System 1: The first system begins with a treble clef and a key signature of three sharps. The first staff contains a melody with eighth and sixteenth notes, and the second staff contains the corresponding guitar tablature. The system ends with a repeat sign.

System 2: The second system continues the melody and tablature, featuring a repeat sign and a double bar line.

System 3: The third system introduces a new melodic line with a key signature change to two sharps (F#, C#). The tablature reflects the new key signature.

System 4: The fourth system continues the melody and tablature, featuring a key signature change to one sharp (F#). The tablature reflects the new key signature.

System 5: The fifth system concludes the piece with a 'Fine' marking. The final staff shows the ending chords and tablature.

Minore(Andante)

T 0 0 1 0 1 0 0 2 3 0 2 0 0 0 3 0 0 0 0 0 1 0 1

A 0 0 2 0 2 0 0 0 0 1 2 2 2 2 0 0 0 0 0 0 2 0 2

B 0

T 0 0 2 3 3 2 0 3 1 2 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0

B 0

T 3 3 2 2 0 0 3 3 1 0 1 1 2 0 3 3 1 0 1 2 1 2

A 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 2 3 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Art. harm. 12

T 0 0 0 0 0 1 0 0 0 3 0 4 4 4 4 0 1 0 0 1 0 0

A 0 0 0 0 0 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3

D.C. al Fine

Jiri A. Benda
(1722-1795)

The musical score for "The Rose Tree" is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various ornaments and fingerings. Below the melody, the vocal harmony is written for three parts: Tenor (T), Alto (A), and Bass (B), each on a separate staff in bass clef. The second system continues the melody and harmony, maintaining the same notation style. The vocal parts are indicated by the letters T, A, and B at the beginning of their respective staves.

0 0 1 0 3 4 1 0 1 2 III 3 4 II 1 4 1

T 0 0 0 3 3 1 0 3 5 5 3 2 3 3 1

A 0 3 2 0 0 3 3 3 3 3 3 3 2

B 3 2 0 3 3 3 3 3 3 3 3 3 2

4 1 0 4 0 4 4 2 4/6 V

T 1 0 3 1 0 3 0 7 6 5 6 5 6 7 6 5 6 5 6

A 3 3 3 3 2 7 6 5 6 5 6 7 6 5 6 5 6

B 3 3 3 3 2 7 6 5 6 5 6 7 6 5 6 5 6

1 0 1 1 3 4 1 3 1 4 1 3 0 1 4/6 III

T 3 2 0 2 3 5 6 3 5 3 6 5 3 5 0 2 5 4 3 4 3 4 5 4 3 4 3 4

A 3

B 3

1 3 0 4 3 1 III 1 4 3 4 1/2 I

T 1 0 0 1 3 0 1 3 1 0 3 1 6 3 5 6 5 4 0 1

A 2 2 2 2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 2

1 3 1 3 2 3 0 2 3 2 D.C. al Fine

T 1 0 3 1 3 3 1 2 0 0 1 2 0 3 2

A 1 2 0 2 2 2 2 2 2 2 2 2 2 2 2

B 0 3 2 0 4 0 0 0 0 0 0 0 0 0 0

The Rose

Amanda McBroom

First system of musical notation for "The Rose". The system includes a treble clef staff with a 4/4 time signature, a key signature of one sharp (F#), and a dynamic marking of *p* (piano). The guitar part is written in standard notation with a capo on the first fret. The bass part is written in standard notation. The system concludes with a dynamic marking of *mp* (mezzo-piano).

Second system of musical notation for "The Rose". The system includes a treble clef staff with a 4/4 time signature, a key signature of one sharp (F#), and a dynamic marking of *p* (piano). The guitar part is written in standard notation with a capo on the first fret. The bass part is written in standard notation.

Third system of musical notation for "The Rose". The system includes a treble clef staff with a 4/4 time signature, a key signature of one sharp (F#), and a dynamic marking of *p* (piano). The guitar part is written in standard notation with a capo on the first fret. The bass part is written in standard notation.

Fourth system of musical notation for "The Rose". The system includes a treble clef staff with a 4/4 time signature, a key signature of one sharp (F#), and a dynamic marking of *poco rit.* (poco ritardando). The guitar part is written in standard notation with a capo on the first fret. The bass part is written in standard notation.

Fifth system of musical notation for "The Rose". The system includes a treble clef staff with a 4/4 time signature, a key signature of one sharp (F#), and a dynamic marking of *p* (piano). The guitar part is written in standard notation with a capo on the first fret. The bass part is written in standard notation.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system includes a guitar staff with a capo on the 4th fret, and three vocal staves (T, A, B) with fingerings. The guitar staff features a melodic line with a first ending bracket. The vocal staves contain lyrics and fingerings.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system includes a guitar staff with a capo on the 4th fret, and three vocal staves (T, A, B) with fingerings. The guitar staff features a melodic line with a first ending bracket. The vocal staves contain lyrics and fingerings.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system includes a guitar staff with a capo on the 4th fret, and three vocal staves (T, A, B) with fingerings. The guitar staff features a melodic line with a first ending bracket. The vocal staves contain lyrics and fingerings.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system includes a guitar staff with a capo on the 4th fret, and three vocal staves (T, A, B) with fingerings. The guitar staff features a melodic line with a first ending bracket. The vocal staves contain lyrics and fingerings.

Nuages (Clouds)

Django Reinhardt, J. Larue
(1910 - 1954)

Slow swing

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody begins with a piano (*p*) dynamic. Fingering numbers (1-4) and a triplet (3) are indicated. Below the staff are three staves labeled T, A, and B, containing numerical fret positions for the thumb, index, and middle fingers respectively.

Second system of musical notation, continuing the melody. It includes a triplet (3) and a four-measure rest. The T, A, and B staves show the corresponding fret positions.

Third system of musical notation, featuring a mezzo-forte (*mf*) dynamic. It includes a half-measure rest and a half-measure rest. The T, A, and B staves show the corresponding fret positions.

Fourth system of musical notation, featuring a half-measure rest and a half-measure rest. The T, A, and B staves show the corresponding fret positions.

Fifth system of musical notation, featuring a piano (*p*) dynamic. It includes a triplet (3) and a four-measure rest. The T, A, and B staves show the corresponding fret positions.

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VIII

mf

VII

VI

| | | | | | | | | | | | | | | | | | | |
|---|---|---|---|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 8 | 7 | 6 | 10 | 9 | 9 | 9 | 8 | 7 | 9 | 9 | 9 | 6 | 6 | 7 | 7 | 8 | 7 |
| A | 3 | 5 | 5 | | 9 | 8 | 8 | | 8 | 8 | 8 | 7 | 7 | 7 | 7 | | | |
| B | | | | | 9 | | | | 8 | 8 | 7 | | 6 | | | | | |

I

I

II

I

III

IV

V

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 8 | 1 | 4 | 2 | 4 | 1 | 2 | 1 | 2 | 1 | 4 | 2 | 1 | 3 | 4 | 5 | |
| A | 7 | 3 | 3 | | | 3 | 3 | 2 | 2 | 1 | 3 | 3 | 2 | 2 | 3 | 4 | 5 |
| B | 6 | | | | | 1 | | | | 1 | | | 2 | 1 | 3 | 4 | 5 |

Art. Harm

| | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|
| T | 5 | 5 | 8 | 6 | 5 | 4 | 4 | 4 | 4 | 3 | 2 | 3 | 1 | 5 | 2 | 1 | 0 | 1 | 2 | 1 | 12 | |
| A | | | | | | 4 | 3 | 4 | 3 | 4 | 4 | 3 | 2 | 3 | 3 | 2 | 2 | 0 | 2 | 0 | | 14 |
| B | | | | | | 4 | | | | | 3 | 2 | 2 | 1 | 1 | | 1 | | | 1 | | |

Slow

Tears

Django Reinhardt
Stephane Grappelly

Intro

T 2 1 2 2 1 2
A 3 1 1 1 1 1
B 0 3 2 0 3 2

T 0 0 0 0 1 3
A 0 0 0 0 0 0
B 1 1 0 0 0 0

T 1 1 1 1 3 0
A 2 1 1 1 1 1
B 2 2 0 0 0 0

T 0 0 0 0 1 3
A 0 0 0 0 0 0
B 1 1 0 0 0 0

T 1 1 1 1 3 0
A 2 1 1 1 1 1
B 2 2 0 0 0 0

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1/2 I IV III II

T 2 3 2 1 2 3 2 3 0 0 1 2 3 2 1 2 3 7 6 5 3 5 2 3 3 0 0 1

A 1

B 0 0 4 3 2 3 3 0 0 1 0 2 0 4 3 2 3 3 0 0 1 0

VII ② V 1/2 II VII ③ VI

T 7 8 9 7 10 8 7 5 6 2 5 7 7 10 7 9 9 7 6 6 9 6 8 8

A 0

B 0 0 4 3 7 0 4 3 7 6 6 9 6 7 6 6

VIII VII

T 2 3 2 1 2 3 2 3 0 0 1 2 3 2 1 2 3 7 10 7 0 0 1

A 1

B 0 0 4 3 2 3 3 0 0 1 0 2 0 4 3 2 3 3 0 0 1 0

1/2 II

T 2 0 2 1 0 3 4 2 3 0 1 0 0 0 7 7 6 4

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 4 3 5 0 4 3 2 3 0 1 0 2 0 0 0 0

The Knight's night

S. Lundestad

1 2 1/2II

II

(Last time) \oplus

III V 1/2V

I D.C. al \oplus 1/2VII

T 3 2 0 2 3 2 3 0 2 0 2 3 0 2 3 2 2

A 0 2 0 2 2 0 0 2 0 2 0 2 3 0 2 3 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 3 2 0 2 3 2 3 0 2 4 3 4 0 2 0 2 0 2 3 0 2 3 2 2

A 0 2 0 2 2 0 0 2 0 2 0 2 3 0 2 3 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 3 2 0 2 3 2 3 0 2 0 2 0 2 0 2 0 1 3 0 2

A 0 2 0 2 2 0 0 2 0 2 0 2 0 0 1 3 0 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 3 0 1 0 3 0 1 0 1 3 0 3 2 0 1 3 5 8 8 7 5 5

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 7 5 5

B 2 0 3 0 2 4 0 0 0 0 0 0 0 0 0 0 0 0 0 3

T 2 1 1 0 1 3 1 1 2 3 0 1 2 2 0 2 3 0 2 10 8 7 8 7

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7 8 7

B 3 3 0

Merry Christmas !

M. Praetorius
S. Lundestad

Nat. harm. -----

First system of musical notation for guitar, featuring a treble clef and a common time signature. The notation includes a melodic line with natural harmonics (Nat. harm.) and a bass line. The melodic line has fingerings ③, ④, ④, ⑤, and a final triplet. The bass line has fingerings 0, 7, 0, 0, 7, 0, 0, 7, 3, 1, 3, 1, 0, 5, 3. The system is labeled with Roman numerals XII, VII, XII, VII.

Second system of musical notation for guitar. The melodic line includes a triplet and a final triplet. The bass line has fingerings 3, 0, 1, 3, 0, 2, 3, 0, 1, 0, 1, 3, 0, 1, 0, 0, 0, 1, 3, 3, 3, 0, 5, 8, 5, 3. The system is labeled with Roman numerals III.

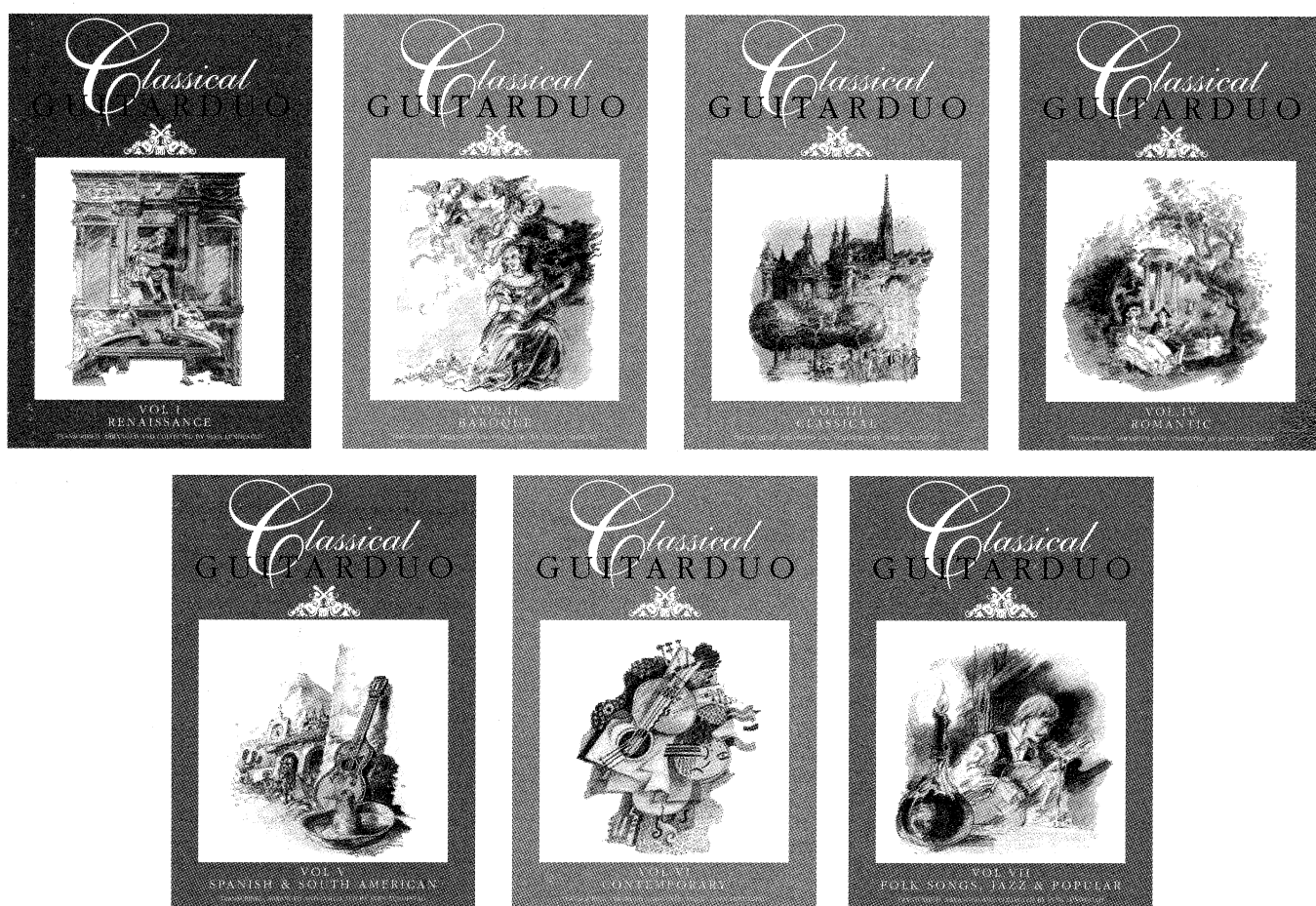
Third system of musical notation for guitar. The melodic line includes a triplet and a final triplet. The bass line has fingerings 3, 3, 3, 0, 0, 2, 2, 5, 3, 3, 1, 3, 0, 3, 0, 0, 0, 1, 0, 3, 0, 3, 3, 1, 2, 0. The system is labeled with Roman numerals III.

Fourth system of musical notation for guitar. The melodic line includes a triplet and a final triplet. The bass line has fingerings 3, 0, 2, 0, 1, 3, 0, 3, 1, 0, 3, 3, 3, 0, 1, 3, 5, 5, 7, 8, 10, 12, 8, 6, 7, 8. The system is labeled with Roman numerals I, V, and 1/2 V.

Fifth system of musical notation for guitar. The melodic line includes a triplet and a final triplet. The bass line has fingerings 1, 2, 0, 1, 2, 3, 0, 0, 1, 2, 3, 0, 1, 3, 1, 0, 0, 0, 1, 12, 12, 14, 12, 14. The system is labeled with Roman numerals 1/2 I, 4, 1, 0, 2, and Art. harm. -----

CLASSICAL GUITARDUO

Classical Guitarduo is a series of books for lovers of guitar music. This series consists of 7 books and covers the guitar music of different historical periods: Renaissance (Vol. I), Baroque (Vol. II), Classical (Vol. III), Romantic (Vol. IV), Spanish & South-American (Vol. V), Contemporary (Vol. VI) and Folksongs, Jazz & Popular (Vol. VII). Each of these albums include a brief historical description of the music of the period, music for 2 guitars and also performance advice for each piece.



**WARNER/CHAPPELL MUSIC
NORWAY A/S**



Foto: Jan Erik Skau

SVEN LUNDESTAD

Lundestad made his official debut in 1974, being in fact the first ever on classical guitar in Norway.

Since then he has played numerous concerts in Scandinavia, Eastern Europe, South America and England, including career highlight performances at the Wigmore Hall.

Many radio, television and recording performances have followed these concerts.

Together with fellow countryman Geir Otto Nilsson they perform regularly under the name The Norwegian Guitar Duo.

Lundestad has also distinguished himself as an accomplished teacher through his work at the Music Conservatory in Oslo, Norway. He is one of the founders of the annual Norwegian Guitar Festival at Skjeberg High School, and has also lectured at the Royal Academy of Music and Guildhall School of Music & Drama in London.



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